



L. B. Mowry.

S. S. STEWART'S

BANJO AND GUITAR

M. W. Mowry.

JOURNAL.

OCTOBER, 1887.

Price, 10 Cents.

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

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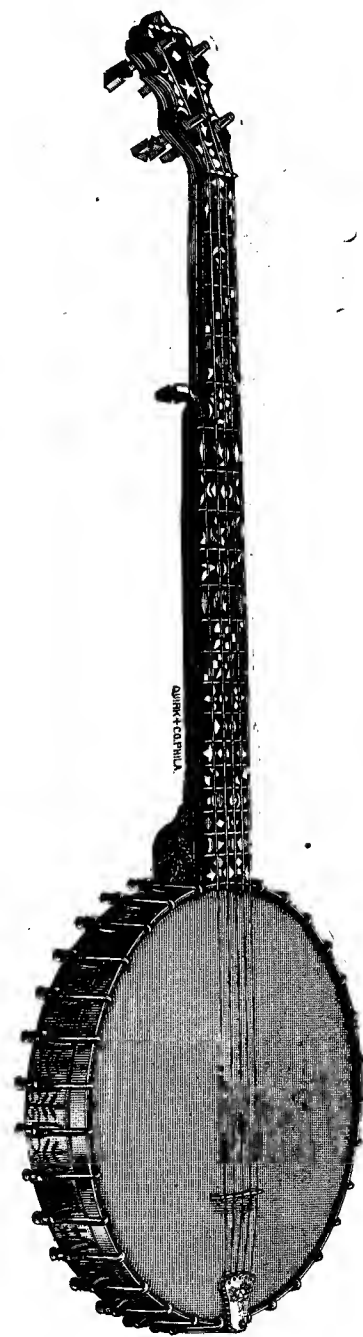
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BACK VIEW.



FACE VIEW.

S. S. STEWART, Sole Manufacturer, Philad'a, Pa.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. IV. No. 6.

OCTOBER and NOVEMBER 1887.

PRICE, 10 CENTS



Ada J. McCalland

**S. S. STEWART'S
BANJO AND GUITAR JOURNAL**
Is Published Each Alternate Month
AT No. 223 CHURCH STREET,
Philadelphia, Penna.
SUBSCRIPTION, 50 CENTS PER YEAR,
SINGLE COPY, 10 CENTS,
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AND DEALER IN
Musical Instruments.
ALSO AGENT FOR
Stewart's Banjos and Publications,
No. 1003 RIDGE AVENUE,
PHILADELPHIA, PA.

VERY FLATTERING.

I am in receipt of many kind and flattering letters from customers in various parts of the country, speaking in praise of the *Journal*, and wishing it could be issued *every month*, instead of once in two months. I am compelled again to state that I have not the time at my disposal to devote to editing and writing copy for a monthly paper.

The articles in the *Journal*, as it stands, are written "between times," and during the evenings, and I find so many things which I deem of greater importance, to occupy my time and attention, that I could not, at present, give any more time to the *Journal*.

Thanking my correspondents for their many flattering and encouraging letters, I shall still endeavor as far as possible to serve the best interests of my customers.

S. S. STEWART,
Publisher of the *Banjo and Guitar Journal*.

MISS McCLELLAND.

Our esteemed friend, Miss Ada G. McClelland, No. 2825 Dayton Street, St. Louis, Mo., has resumed instruction on the guitar and banjo. Ladies in that vicinity will find in her a competent and faithful teacher.

Miss McClelland has a large collection of banjo and guitar music, and some very fine instruments in the way of guitars, banjos and mandolines.

As there is a continually growing interest in the banjo through the West, our correspondents in the vicinity of St. Louis would do well to call the attention of their acquaintances and friends to the address of competent instructors, which are so frequently sought in vain.

THE TEACHER.

*This article was intended for last issue, but was held over owing to lack of space.

One year ago, in our August and September number, we printed an article under the above heading. Although the changes of a year may cause one to alter his views and opinions in many respects—for the observations of a year will often do a good deal in this respect with a thinking mind—it is not our present object to revise any of the remarks made in the

article headed "The Teacher," of 1886, but on the contrary, to use the same heading for altogether a different line of observation and remarks.

We are now going to say a few plain words to the Banjo Teacher; and you, reader, need not peruse what we say unless you so desire. Therefore, do not "get mad," as the boys say, nor "holler before you are hit," but take all in good part, and "it will all come out right in the end."

If there is any one thing that the banjo needs to-day more than another, that one thing is a collective unit, comprising many, and that *one thing—good, reliable, competent teachers*. True, we have more of them to-day than we had a few years ago, but the fact remains that we still need more. The good teachers contained in the cities of New York and Philadelphia to-day could be counted upon the fingers of the two hands, and yet there would remain some fingers to spare.

Now, what do we mean by "good teachers?"

A good teacher is a teacher who is competent to teach—qualified to instruct.

A good teacher must be a gentleman; he must be even more than a gentleman, but must be a man. The thing that sometimes passes as a gentleman in the present generation is not always a *man*.

A good teacher must be a man; that is, providing the teacher be of the male sex. He must have manliness enough about him to give the lessons he is paid for, and keep straight up to his agreement with a pupil. He must understand music, at least in a sufficient degree to enable him to properly instruct in the theory of musical notation. He must be sufficiently a man of business to know that an appointment is made to be kept, *not to be shirked*, and that a promise is made to be kept, *not to be broken*. Further than this, he must have a natural love for the instrument he professes to teach, and a desire to see it ranked with those of the higher class of musical instruments without thinking altogether of pecuniary profit to himself.

A teacher who has no further regard for the banjo than for the mere matter of making his living by it, may succeed in "making a living," as well as he could by any other trade or profession, but he will never stand at the head of his class, nor will he be one who will ever be likely to do much towards the elevation of the banjo as a musical instrument.

There is no such thing in the universe as an impossibility. Nothing that can be conceived in the mind is impossible in action, provided the necessary effort is put forth and the time necessary to the attaining of the desired object is allowed.

The banjo can be made to hold a place on the concert stage with any other instrument. It can find its way into the parlors, not only of the devotee of fashion (as it *has* been doing), but also of the musician of learning.

Those who think this an unbacked or unwarranted assertion should go over the ground traveled by the instrument during the past few years. He will then find that in circles where the banjo was sneered at ten years ago, it is to-day admitted—not only admitted, but invited and welcomed.

"There is more music in a banjo than has ever yet been brought out."

We have said this before, and we say it again. The manufacturer can do his share towards making the banjo a world-wide musical favorite, and there are manufacturers who are endeavoring so to do. Again, there are those, such as are flooding the country with the "38 Bracket Hock Shop Banjo," who are doing what they can to disgust a sensitive musician with the banjo, and cause a prejudice against the instrument in general. And yet, with the united help of the good teacher, even such work can be turned to the final good and advantage of the "higher art of banjo playing." For many there are who will buy one of those cheap "tubs" and thus become interested in banjo playing, who would not have become interested if they were left to purchase an expensive instrument.

But it remains for the teacher to properly interest and instruct them. How is a person to know that there is music in a banjo unless the teacher takes hold and shows him?

He will not hear much good banjo music at variety halls or minstrel shows, although there are some exceptions; and occasionally one will hear a well-played instrumental piece at a minstrel entertainment or variety show.

But the great work of making the banjo a popular and recognized musical instrument falls upon the *teacher* more than upon any other. But no *one* teacher can do the work by himself. It can only be done by the united effort of many. To say "I have done this," or, "I am the one who has made the banjo so popular," is simply to be egotistical, and when a teacher becomes egotistical let him be careful that he does not follow the fortunes of the frog who attempted to puff himself out to the size of an ox and bursted. When a teacher becomes so puffed up with conceit that he thinks he knows harmony and melody better than any one else on earth, he has about reached the turning-point of his travels through life (at least so far as the banjo is concerned), and will soon begin to go down, simply because there is not room enough for such teachers, the world won't hold them. "A Blower" will generally be found to amount to little as a teacher, whether he teaches the banjo or any other instrument.

Some time ago a banjoist played a new waltz at a concert, and we, desiring to know the name of the selection, sent to him for the information. The banjoist refused to give the title of the piece.

Now, what does the reader think of that?

Was there anything *manly* in such an action? No, we should say that it was decidedly boorish; and yet this element, to a certain extent, remains to-day among some of our teachers. The sooner they get rid of it the better it will be, not only for the instrument which they represent, but also for themselves.

Now, when a man has learned to play a few waltzes, marches, etc. correctly, and won considerable applause from an audience, there is no reason why he should become so conceited and egotistical that he imagines himself "God on stilts" with a banjo in his hand.

"What man has done, man can do."

However expert and proficient one teacher or player may become, there is sure to come along some one who is equally as good, sooner or later.

A responsible party in a neighboring city writes us as follows:

"Your 'American Princess' Banjo and music give such good satisfaction that I take the liberty of asking you if you know of a reasonable *note* banjo teacher in this city. I have tried four teachers, but they either want to sell a banjo or borrow money, and that's about all. So if you know of an honest teacher, kindly let me know, as I am rather discouraged with the fraternity."

This is just the sort of thing that is so prevalent at present. Teachers who take no further interest in the banjo than to make it a medium for borrowing money in one shape or another, or who care less for teaching than for selling a banjo. And the banjos they generally want to sell are a cheaply-made "factory banjo," especially gotten up to be worked off through dealers and teachers of this class.

We do not mean to hold the ground that a teacher has not the right to offer a banjo for sale. Far from it. The teacher has a perfect right, and is justified in making a suitable commission on the sale of a banjo. But the teacher who cares no more for his pupils or their interests than to use them for the purpose of pushing the sale of a banjo is not the one to properly instruct either in the rudiments or practical art of banjo playing. Generally speaking, a man who is a good salesman and constantly seeking to push the sale of his goods, is not fitted for a teacher or professor of music. If the teacher has banjos for sale which are superior to those used by his pupils, there will be found little occasion for him to constantly seek to force the sale of his instruments, for his pupils will, in time, find out for themselves that his banjos sound better than those they possess, and he will thus make sales. Many Stewart Banjos are sold thus; without effort on the part of the teacher.

But, on the other hand, if the teacher uses his pupils only to work off cheaply-made banjos, and make use of the knowledge in his possession to show off the merits and to cover up the failings of the banjos he has for sale, he is sure to injure himself and his business in the long run.

We knew of a man once who could play a little on the banjo. He was in a tight place. He was "down on his luck." He was in a strange town and he couldn't get home because he had no funds.

Now what did he do?

He was a chap who, having been thrown on his own resources early in life, was not bothered very long for a means of egress from his present shipwreck. He simply pawned his watch (not a Water-

bury, by the way), he "hocked" his watch for the sum of six dollars. With this sum in hand he had a thousand handbills printed, stating that he taught the banjo "at sight," without notes or study. Of course this was a lie, but our "teacher," being something of a natural liar, cared little for that. All he wanted was the money.

He distributed the hills himself.

The next day three hungry and deluded fish, in the forms of young men, bit on his bait and got the hook. In other words he got ten dollars out of each man, as payment for a "course of lessons," strictly in advance.

He skipped.

To those of our readers who belong to the gentler sex, and have never "knocked around in the world," we would explain that when we say he "skipped," we simply mean that the next day he was not in town when his pupils called for their lessons.

He had taken the midnight express for home. His boarding bill is still standing.

This is the sort of "teacher" who, like the vampire, sucks the blood of the banjo business, and not only injures the business of honest teachers newly starting, but likewise hinders the otherwise rapid advancement of the instrument.

Again, on the other side, we have teachers newly starting in the business and inexperienced, who in a short time become discouraged and conclude that there is not a living to be made at teaching, and hence they abandon the field.

Now, the young teacher should take into consideration that time is required in every business or profession to make something of a reputation and to get a good solid footing. No business will pay handsomely from the very beginning, and a judicious expenditure of money in advertising in one form or another is often quite necessary. Then the teacher must work and wait for the reward of his labors, and should not expect to make much money the first season. Were it possible for a teacher to open business and at once find a paying patronage, such a business would be worth little when established, for the field that is open to one is open to another, and there would soon be so much competition in such a business that there would be a living for nobody.

But the teacher should use "tact," and while taking care not to abuse the confidence of pupils, he should not permit himself to be imposed upon by such as have no sympathy for either him or his art, but desire to sit in his rooms and listen to his music by the hour.

Sometimes he will get a pupil who will not want to leave after the lesson, but prefers to sit for an hour or so and hear some of his "favorite tunes" played, and then perhaps he will invite the teacher out to a neighboring beer-saloon. If this is encouraged the chances are that the teacher will not rise very high in his business.

So, whilst those in quest of competent teachers are often bothered to find such, yet with the teacher, it is nevertheless a fact, that he must often suffer for the sins or his fathers in the teaching field (incompetent and corrupt teachers who have preceded him and disgusted the public), and must as often desire competent pupils as the would-be pupil desires a competent instructor.

Teaching is a perfectly respectable and honorable business or profession, though like any other art it may be perverted or *inverted*. It is for the true teacher to maintain its honor and respectability. If he will do this he will merit the respect of the public and of all others, and if he is competent and persevering he will in time have his "hands full of business."

TEACHING.

It is a fact that there is not to-day an institution anywhere to be found where the banjo is taught as it should be taught, and the course of instruction coupled with a proper drilling in the rudiments of music. For this reason we find many players deficient in the very necessary and indispensable knowledge of TIME, and often unable to form any correct idea of the time or rhythm of a piece of music without the aid of a piano player, or some one who has been properly taught the rudiments of music.

This is not as it should be; and it is only by calling the attention of the teacher to this and other very necessary improvements required in banjo teaching, that they are to be obtained.

Teaching, as has been said, is not an art to be acquired by every one any more than playing. A man may be nothing but a bungler or inferior player throughout his life, and the same may be said of the teacher. For teaching is not only more or less a laborious work, but to teach and *properly instruct* requires a mind in harmony with the work, as well as a perception of the requirements of each individual pupil.

The teacher who books a pupil, takes his fee for so many lessons in advance, and then ceases to think any more of his pupil, may indeed be a very clever manipulator of his business, so far as making it pay is concerned, but as a true teacher he cannot be considered the "beau ideal of perfection."

The progress made in this and other branches of the banjo business during the past five years alone, causes us to believe that the next five years will inaugurate a better system. A system of instruction among banjo teachers throughout the entire country that will embrace not merely the *mechanical manipulation of the strings* and the gymnastical exercise of the fingers, but also a knowledge of the philosophical principles which govern the art of banjo playing. To arrive at this it is first necessary to inspire the minds of those who would become pupils with a desire to *properly learn*, and to do this the course of instruction as well as the instruction room—"The Hall of Learning,"—must be made *attractive* and inviting. Not "attractive" in the way that some teachers would mean, which signifies

"'Will you walk into my parlor,'
Says the spider to the fly."

This was the old style of attractiveness arrived at by a certain class of teachers, but it is not what is needed and will not be tolerated much longer by the public.

If a person living in any of our large cities desires to learn the violin, he can enter a musical academy or conservatory for lessons and be placed in a class, in whichever class he is prepared to enter, either at the very first lessons or higher up in the scale; or if he desires private instruction, he can readily obtain such as he desires, but the cost is necessarily higher. It is, at present, impossible to find any institution where the banjo can be so learned, and that is why so many become discouraged in attempting to master the "higher art of banjo playing."

Now, we do not mean to say that the banjo can be taught in classes, like the violin and other orchestral instruments, for the trouble in keeping the instruments in tune is at least one great drawback to such a system. But we do assert that the banjo teacher should have, in addition to his instruction-room for private lessons, a large room especially fitted up as a classroom, where he should assemble all of his pupils at least one evening in the week and devote an hour or two to explaining and illustrating time, rhythm, chords, etc. etc. to them in a body. For this a large black-board, such as is used in the school-room, with the musical staff painted upon it, would be very handy and useful, not to say indispensable.

There is no method of instruction extant that can well take the place of oral instruction, and the voice of the true teacher can do more in this way in an hour than can be done with books alone in a much longer time.

Books are, of course, necessary. *They are indispensable.* But books, if used alone, are often very unsatisfactory teachers.

The musical course of instruction, inclusive of the rudimentary lessons, must, in order to be effective, be made *interesting* and *pleasant* to the pupil, and as far as possible, all complicated books dispensed with.

Give a pupil a book full of complicated musical exercises at the very start and tell him that he has got to wade through that book in order to play as well as his teacher, and he will, most likely, become discouraged at the very beginning and abandon the study of the banjo.

There is no real reason why the beautiful, harmonious and natural study of music should be so complicated by the inverted mind of man and so expressed in books that those desiring to learn cannot learn. And yet this has been done. A man with a powerful brain and strong physical organization, delving deeper and deeper into music as a *science*, leaving art and inspiration behind, gradually becomes so hardened to all the simple and beautiful music of nature that

he can accept nothing which is not reduced to the science of his figures. Hence, we have many dry books on musical subjects, and as music is made a hard, dry, mathematical science, and the greater part of its attractiveness paralyzed, we consequently find a great lack of its cultivation among the American people.

It is just as dangerous to study too much or to ponder over too many books, as not to study at all and remain ignorant. The student and teacher should each bear this in mind. Books, as a medium of instruction, are necessary, and must be used, but in selecting books be careful to choose such as display the least complications in the science they purpose to teach.

It is said of Dr. Marx, probably the greatest living authority on music, that he has never composed anything to which the people care to listen.

Nor will the people, however musically inclined, ever become so naturally perverted as to care for music which exists only as a dry, dusty science, and from which all the freshness and purity have been extracted. Such music is like the dry bones which are left after the meat is gone.

Yet, our reader may find much profitable instruction in some of those works, providing he does not run into extremes.

Now, let us look backward a few years—only a very few—and see what the banjo instruction-room was and how conducted. We find the teacher at that time usually carried on some other business in connection with his banjo teaching, and, generally speaking, was not successful in either of his enterprises. His plan was to have several pupils come at about the same time and sit around the room waiting their turn to be taught, in a manner somewhat similar to which a shaving saloon is operated.

The pupils, if taught by note, were generally so taught that at the conclusion of the first "quarter's lessons" they were unable to distinguish a sharp from a natural, or to know the signature of a melody; in fact, we have known some taught in this way who never had been able to discover what that "and" sign (the treble clef) at the left of the musical staff was there for, or what those "little things" (sharps) were, and why put there. In addition to this, there were few if any books on the banjo which were *comprehensive* and entertaining, and thus the field was ripe for the outbreaking of a scourge, which took place in the shape of illusive "Simplified Methods" and systems as vile as could be desired—calculated to deform the musical mind of the young and disgust the cultured with the banjo as a musical instrument. And even in the midst of this state of things it must be recorded to the shame of some teachers, that knowing better they made no effort whatever to check this state of things and introduce a more general knowledge of music among banjoists, but on the contrary did much to aid the "simplified method" venders, by instructing their pupils that they must never part with any of the "tunes" (copied off) furnished them as lessons, and must not even as much as permit any one to learn the "tune" from them. This narrow-minded method of instruction had an influence upon the minds of many pupils and they, in many cases, became as small minded as their teachers, even going so far, in many instances, as to teach the "tune" to some acquaintance incorrectly, so that they might say "You haven't got it like mine." This, and similar actions on the part of the banjoist display a weak, narrow and untutored mind. May we not hope that such actions shall soon cease to exist among banjo players?

The awarding of prizes for the greatest proficiency in playing, or to the most progressive pupils may be one way to create an interest in musical studies and spur the pupils on to work, but such methods are likely to create jealous feelings among the less successful ones, and it is doubtful if they are of any real benefit. A "prize competition" in banjo playing, or even among the members of a class, may simply result in hard and jealous feelings, and moreover, the fortunate (or unfortunate) winner of such a prize is apt, either to take the ground that he is something superior to his fellows, or perhaps, feeling himself to be more gifted by nature than his fellow students, he ceases to value any prize gained by a victory which must at least have hurt the feelings of the less successful competitor, and knowing that, at best, *all*

merit is comparative, he ceases to value or care for the "prize." Therefore, it is better to seek to secure harmony among pupils of music and to make the musical instruction so pleasant that all pupils will take an interest and pride in their studies.

Such a "Banjo and Guitar School" cannot be successfully established in a day, but it will never be done at all unless some competent teacher, possessing the requisite knowledge, perseverance, manliness and pluck, takes hold and makes up his mind to make such a school a success. And after he has established such a school and made it a success, then will others "go and do likewise," and he will find many ready to imitate him. But the first in the field has nine chances out of ten for success, and can generally defy imitation.

"THE BANJEAURINE."

STEWART'S SUPERIORITY IS ADMITTED BY HIS IMITATORS.

We stated, a few months ago, that our improved banjo, the STEWART BANJEAURINE, would be LARGE-
LY IMITATED and copied by other makers. As we have, for some time, been supplying the brains for the entire Banjo, and Banjo Music business, we are not surprised to find, in a new paper recently issued in Boston, Mass., in an article under a heading similar to the one which heads this article, a notice by one of the imitations of Stewart's Banjeaurine. And as the article in question is entirely misleading in its language, and evidently intended to aid in selling its author's instruments to those who are not familiar with the original *Stewart's Banjeaurine*, we are compelled to have something to say concerning it.

The writer begins by saying:

"Although a comparatively new instrument, the Banjeaurine has already taken a position in the front rank of the army of musical instruments, and it is safe to say that it will eventually be looked upon as indispensable in Banjo and Guitar Clubs and Quartettes. Its short arm is especially favorable to position fingering, and in this respect particularly will it be appreciated by players who from lack of opportunity to devote the hours of practice necessary to insure flexible fingers, are unable to reach with ease some of the difficult positions on the banjo."

This is all very good, but Stewart has explained all this in his writings long ago.

The article continues:—

"The short vibration of the strings render them responsive to the slightest touch, hence it will be seen that its capabilities in the direction of expression and execution are unlimited."

Here we beg to differ with our contemporary, for the short vibration of the strings does not render them responsive to the slightest touch, nor is its capabilities in the direction of expression and execution unlimited.

The Banjeaurine, like any other instrument, is limited in its capabilities. The banjo is likewise limited, and the guitar has always been classed by eminent musical writers as a very imperfect and limited instrument. In fact all raised fret instruments must be so classed. On this subject we can cite as authorities such renowned writers as Gardiner ("Music of Nature,") F. J. Fetis, the distinguished French writer, and others.

Continuing, the writer says:—

"Mr. E. M. Hall, one of America's greatest Banjoists, has been using a Banjeaurine the past season, and speaks of it in the highest terms."

It is quite true that Mr. Hall has been using a Banjeaurine during the past season, and equally true that he is at this writing still using one. But the instrument he uses is not one of the particular make which our contemporary evidently desires his readers should infer, for it is a Stewart Banjeaurine, manufactured by S. S. Stewart, the inventor of the instrument, and also the originator of its name. We have several letters from Mr. Hall, speaking in praise of the instrument.

Again, the writer says:—

"The Boston Ideal Banjo, Mandolin and Guitar Club, have met with great success the past season, and they credit a large share of it to the Banjeaurine, as they have used them in connection with Banjos and Guitars whenever they have appeared. The celebrated Duo, Messrs. Huntly and Lee, use a Banjeaurine and Banjo in nearly all their performances, producing an effect impossible to obtain from two Banjos. Mr. George L. Lansing, Boston's most popular Banjoist, is a great admirer of the instrument, and to 'Musical Boston' this is sufficient to establish its success."

So the "Boston Ideal Club" credit a large share of their success to the Banjeaurine! That's all very proper, but as the Banjeaurine was invented and introduced to the musical world by S. S. Stewart, it strikes us that he should have some of the credit as well as the Banjeaurine. The celebrated Huntly and Lee, as the article states, do use the Banjeaurine, but, as in the case of Mr. Hall, the instruments they make use of are not those made in imitation of Stewart's, but the *genuine Stewart Banjeaurine*. Read what they say:

TRENTON, N. J., November 28, 1885.

MR. S. S. STEWART,

DEAR SIR:—I am now the possessor of eight banjos of your manufacture, which is indisputable evidence of my high appreciation of their merits. I introduce the entire number nightly in my performance, and on each occasion become more and more satisfied that the S. S. STEWART BANJOS ARE THE BEST IN THE WORLD.

Special mention must be made of your latest novelty, the "Banjeaurine," which, though proportioned contrary to all preconceived ideas, is nevertheless a marvelous improvement in banjo manufacture. This instrument possesses the acute tone of your "Little Wonder" Banjo, combined with the full vibratory resonance of your "Grand Orchestra." I consider it the greatest achievement in the progress of banjo manufacture ever yet produced. When fully introduced the "Banjeaurine" must rapidly supersede in general favor all heretofore known styles of the banjo wherever introduced. This banjo has attracted the attention of musical experts, and the verbal commendation it has received from them more than bear me out in my previous assertion, that the S. S. Stewart Banjos are the best in the world.

Respectfully yours, WM. A. HUNTLEY

Proprietor Huntley's Concert Co.

—:O:—

TRENTON, N. J., November 28, 1885.

MR. S. S. STEWART,

DEAR SIR:—In conjunction with Mr. Huntley, I am nightly performing on banjos of your manufacture, and fully indorse his opinion of them. I cannot conceive a possible improvement to be made upon the "Banjeaurine," possessing as it does the full, round tone of a large banjo, with the facility for rapid execution to be attained only on a short neck instrument. For parlor and stage playing it is the best instrument I have ever heard. No matter how often I hear it, it has the same sweet, satisfying tone.

The six stringed banjo of your manufacture which I use in accompaniment playing, is also a marvel in every particular. The workmanship, tone, and the ready response the instrument gives to the lightest touch, are gratifying qualities of this banjo. Its loud yet deep, full tones penetrate into all corners of the largest building wherein I have played this instrument. Since I have mastered the difficulties attendant upon the employment of the additional bass string, I have become infatuated with the instrument and would not be without it for anything. Your make of banjos I consider the best, and are equalled for all qualities that constitute a perfect instrument.

Respectfully yours, JOHN H. LEE,

Manager Huntley's Concert Co.

Again the writer says:

"Such artists as the above, would not endanger their reputation by using an instrument that did not possess genuine merit. By way of description, I will say that it is not unlike the banjo in appearance, the standard or professional size has a 12 1/2 inch rim, constructed precisely like the banjo rim."

We agree with the writer when he says that such artists would not endanger their reputations by using an instrument that did not possess *genuine merit*, and this is another recommendation for Stewart. Our contemporaries description of the instrument is, however, of little use at this late day, as Stewart's well known lecture, *The Banjo Philosophically*, tells more about it than our contemporary and imitator really knows—so that when he winds up with the following paragraph we can assure him that the Banjeaurine which he is apparently seeking to claim as his invention, will be taken care of by its *inventor*, and there will be little occasion for him to exert himself to accommodate the public with information gleaned from Stewart's writings. The paragraph in question reads as follows:

"We shall endeavor to keep our readers well informed as to the progress of this instrument and shall be pleased to answer all questions in regard to it through our Correspondence column."

We have treated the article of our contemporary as an article written purely for advertising purposes. For such it is. The writer must, if he is at all "up in his business" know that he is appropriating the ideas of another without authority and without any moral right whatever. But morality evidently does not enter into the business methods of our imitator. Probably, had Stewart not secured letters patent on the neck-adjuster, without which the Banjeaurine is a poor machine, our zealous advocate of his own imitation of Stewart's invention would have placed a similar addition to his instruments.

It is evident that there are persons in the music business who would not hesitate to make reprints of Stewart's most popular banjo music, and by the saving of all mental labor and original cost of *MS.*, be enabled to place them on the market at a much lower price, were it not for the copyright law, which gives an author or proprietor the *sole right* to print and publish his works for a term of years. But there is no such law in the matter of a name used for a musical instrument. Hence the name originated by Stewart is being appropriated by his imitators, who doubtless expect to reap some of the reward of Stewart's expensive advertising.

However, that grade of cunning which is sometimes classed as business shrewdness does not always succeed, for it is often the case that where a man is found so lacking in originality that he must copy after another and use the result of another's mental efforts, as a model, in place of his own, that his degree of business ability is about on a par with his utter lack of ideas in the other direction.

BANJO JOURNALISM.

An amusing story was told us some two years or so ago relating to a banjo manufacturer in the city of Boston, which we will now give to our readers just as we got it.

It appears that the manufacturer in question had been for some time exceedingly jealous of *Stewart's Banjo and Guitar Journal*, but unable to conceive of any plan by which he could take a step in advance of Stewart and the *Journal*.

At length he was told that Stewart's *Journal* was not the pioneer or first banjo paper in the field, but that years ago there had been a paper far superior to Stewart's, called the *Banjo Magazine*.

The man who put our acquaintance in the way of securing this information was perhaps a little clouded or befogged in mental condition, and therefore was not exactly clear sighted in his views regarding banjo journalism, but for all that the Boston man is said to have eagerly snapped at the idea of hunting up and purchasing the "plant" of the *Banjo Magazine*.

"You can by the plant of the *Magazine*," says his informant, "and issue it new. You can put on 'established in the year 1846;' this will be older than Stewart, because Stewart wasn't born until 1855."

So our acquaintance of Boston, it is said, went to New York to call upon Mr. Converse, the original proprietor of the *Banjo Magazine*, and to open negotiations for the purchase of the plant of the paper, which had already been planted so long that there was little chance of its ever sprouting anew.

Well, the information that our acquaintance of Boston gleaned from Messrs. Pond & Co., the alleged publishers of the *Banjo Magazine*, was to the effect that the paper had gone out of existence several years before, and that what remained of it had been issued in the form of a book, known as *The Banjoist*, by Converse.

Thus ended in vapor all the quickened aspirations of the banjo manufacturer who wanted to beat Stewart.

It is well to state here that the *Banjo Magazine* referred to has no connection whatever with a sheet of similar name recently published in New York, which, however, never lived through the diseases usually attending such children in infancy, and died at an extremely tender age.

When in Boston, during the latter part of July last, we accidentally got hold of a small sheet, called the *Banjo Herald*. The sheet is about the size of an or-

dinary business circular, and is headed from Brockton, Mass., dated July and August, 1887, and bears upon its face the impressions of very young and tender infancy—in fact, it is marked Vol. 1, No. 1.

The editor and publisher of the little sheet takes great pains in his first number to explain and demonstrate to his readers that he is entirely unacquainted with the business he has undertaken, and knows less about the banjo as an instrument, than a cat-fish knows about navigating the air.

We will, merely as an illustration of the utter untruthfulness and unreliability of the information contained in the little sheet, repeat one of its news items.

"S. S. Stewart, banjo maker, Philadelphia, claims to run night and day."

This is about all he knows of the banjo business, and is as utterly devoid of truth, and as lacking in sense as anything that could be written.

Mr. Stewart has never *claimed to run*, either at night or by day. In fact, he objects to any running or exertion during the hot weather, and generally makes use of the R. R. cars to and from his summer residence, taking the traction car to the depot and always giving himself plenty of time.

After reading this and a few other items in the little sheet referred to we wonder if the parents of the young editor really know what an awful strain the conducting of such a sheet will be upon the mental resources of the young man. But really, a casual reading of the sheet is apt to make one think that a few years more schooling would be of decided benefit to the aspiring editor of the *Banjo Herald*.

We will now go back a little and give our readers a brief insight into the opening chapters of the history of the little *Banjo Herald*.

On the third of June last, we received at our office in Philadelphia, a letter, of which the following is a copy:

S. S. STEWART,

Dear Sir: The *Banjo World*, to be issued July and August, presents its compliments to S. S. Stewart's *Banjo Journal*, and would like to see the Great Stewart Banjo in its ad. columns. Rates, \$2.00 an inch, will exchange three inch space with you if desired. The *World* is open to all banjo makers of reputation (we should say so, indeed), and the Stewart must be there to make the list complete. With best wishes, I remain,

Yours Very Truly,

Now, what does the reader think of that?

The *Banjo World* presents its compliments to S. S. Stewart.

To deliberately appropriate one of our own titles, the standing heading of a department of the *Journal*, as well as a part of the title, as we formerly used it, and as it still appears on the old cover plate of our well-known paper. To deliberately appropriate the property of another and then to have the assurance to write to the proprietor and publisher of the paper copied from and to present the "compliments" of a sheet not yet published (and destined never to appear), this is the cheekiest and most contemptible thing we have yet found in the banjo business, that is *providing the young man knew what he was doing*, but it seems that his utter lack of any and all knowledge of the business he has undertaken in a manner excuses him, for upon being informed that by using *The Banjo World* as a title, he would make himself liable to a suit for damages, he hastens to ventilate himself in the following letter, under date of June 3d.

"I have been informed that the title of *Banjo World* conflicted with the title of your paper that you at one time called the *Journal*, The *Journal* and *World*. If this is so do I have your permission to use the title? If it does not conflict I was simply misinformed. I want to do the right thing by everybody. The ads. for the paper are coming in good. I should like to exchange 3 inch space with you as I want you represented. Your name will be entered in my exchange list."

Think of the veridancy displayed in the foregoing. Didn't know that Stewart's *Journal* was the original proprietor of the *Banjo World*, and soliciting advertisements for a sheet without any circulation or subscription list.

But still another letter from the young editor, under date of June 4th reads as follows:

"Yours received. I had been informed yesterday that you used to have the words & Banjo World. I have not issued any Banjo Worlds' and don't propose to do so, as I would not do anything to interfere with you."

I will inform you now that the title will not be used. Furthermore I desire to copy from no man.

Can I exchange small space with you? I have six columns out of eight already filled and will notify all that name 'World' will not be used. I shall change to *Banjo Globe*, *Banjo Times* or any name, I just happened to hit on the name 'World' by chance and almost the first party solicited for ads. was S. S. Stewart."

Just think of the display of cheek in the foregoing. He just happened to hit upon the name *World* by chance and almost the first party he asked ads. (alms) of was the originator of the title he wished to appropriate (by mere chance, as he has it).

He evidently is not quite sure of his ground, for under date June 6th he again writes:

"Will you kindly inform me if you have a copyright on the name, 'The Banjo Herald'? Enclosed find stamp for reply."

Again, under date of June 10th, he writes further.

"How about an ad. in the 'Herald,' \$2 inch; I will exchange three inch space with you. Please send copy of *Journal* containing my last ad. if it is out yet."

Receiving no reply to this, except the *Journal*, he asked for containing his card, he again writes, this time under date of July 21st (about a week or two after the issuing of his little sheet.)

"I should like your ad. for next issue—from September 15th to November 15th. It is a BIG success. \$2 a inch, \$20 a col. says 'already received letters and orders from all parts of the world.'"

Not being at all discouraged from no answers to his solicitations for "ads." he, it will be seen, with a great flourish of trumpets, in the excitability of his youthful imagination, says that his sheet is a "big success." We would suggest that he wait until his infant has passed beyond the unsafe years of childhood before he begins to crow. Let him remember the fable of the Pretty Milk Maid who counted her chickens before they were hatched. His statement that one of his advertisers has received letters and orders from all parts of the world is almost too utterly ridiculous for comment. By his own showing his paper had only been out a few days. According to the inverted mental condition of this young man the world is represented by the smallness of his mind and it does not take long to navigate it. We do not think that his little *Herald* will survive many of the storms it is bound to encounter in its attempted voyage through life. The attempts to copy the title of another and the fact that its circulation depends in a great measure upon the names called from Stewart's well-known *Journal*, and the fact which must be apparent to any intelligent reader, that the *Herald* in its opening number fails to convey a single new idea or anything useful to its readers and that it is made up principally of garbled and jumbled articles which have long ago been properly and intelligently given to our readers in the columns of the *Banjo and Guitar Journal*. We can therefore only conclude that in Brockton, Mass., there must have been a well of natural gas discovered and opened, and that this gas well may splutter and bubble for a time, but it is assuredly not deep enough to do much damage to the banjo world, neither will there be much light given. All that is needed to make the little "Herald" a first-class exponent of old time banjoism is a page or two of "open and closed" notes. Let the editor of the "Herald" add this and he will have a paper that will be worth to the "hams" at least, all he at present asks for it. If he fails to do this its life is likely to be short.

[For the BANJO AND GUITAR JOURNAL.]

A FEW VALUABLE HINTS TO GUITAR PLAYERS.

BY FRED. O. OEHLER.

Most guitar players, and especially those who are trying to learn without the aid of a teacher, or being taught by an unqualified, inexperienced teacher, are laboring under one great mistake, which is very likely to prevent their becoming good, or even passable performers on that mellow-toned instrument, the guitar.

The fault lies not with the player or with the student, but it rests solely with the so-called "Self-Instructors," which flood the market, and are generally sold at 50 to 75 cents per copy.

I will now proceed to explain this mistake, which is likely to prove so dangerous and destructive to guitarists.

It is simply an entirely wrong explanation of the use of the fingers of the right hand.

The aforementioned books generally regale the student with the nefarious information that the thumb of the right hand should "pick" the three bass strings, E, A and D (6th, 5th and 4th), the first finger is to

contend with the third or G string, the second finger is assigned to the second or B string, and lastly, but by no means leastly, the third finger is doomed to perform on the first or E string.

Now, this may look all very correct to new beginners, and probably to some old players, who have learned, or what is worse, have taught that style of "picking" the strings of the guitar, but it is, nevertheless, entirely wrong, and it is very often nothing but this mistake that keeps an otherwise talented pupil from becoming a good performer.

It is wrong to assign any one finger to any particular string, except the thumb to the three bass strings, and that only holds good in playing scales and passages of single notes. It often occurs, for instance, that in cases of chords and arpeggios, the three fingers are obliged to pick the bass strings.

The correct use of the fingers of the right hand is as follows: For instance, in performing a scale or a passage of single notes, the thumb plays all the notes which are derived from the three bass strings, but notes which are made on the three gut-strings are to be played with the first and second fingers *alternately*, changing the finger at each note. The third finger is only used in chords and arpeggios of 4, 5 and 6 notes.

To verify the truth of this statement I refer the reader to the excellent Guitar Methods of Mauro Giuliani, Matteo Carcassi and J. K. Mertz, who are regarded as the best authorities on the guitar.

I illustrate below the correct way of playing a scale and phrase of melody, using the signs for right-hand fingering most common in use: . first finger, . . second finger, . . . third finger, x thumb.



The reader will see by these illustrations that a finger is never used twice in succession, and that the third finger is not used at all.

It also often occurs that the thumb is used on a gut-string, as in the following illustrations:



There may be some guitar players, who have learned, or have been taught properly, and know all this well enough, and who upon reading this, will say: "This is nothing new, we have known this long ago;" but I assure these most earnestly that it is astonishing how very few know these simple rules, and who, without this knowledge will play for instance this:



exclusively with the third finger instead of using the first and second fingers alternately, thereby producing a disagreeable sound.

I earnestly request and advise all those who have, so far, not observed these rules, to adopt them at once, and assure them that after a few weeks' of practice they will be highly gratified at the marked improvement in their playing.

(Copyright, 1887, by S. S. STEWART.)

AN EXPOSITION OF THE HARMONIC TONES USED IN BANJO PLAYING, AND THEIR PHILOSOPHY.

HARMONICS are the sounds produced when a string is subdivided into its aliquot parts.

We will call the twelfth (12th) fret the dividing line between the nut and the bridge. This fret divides the string into two equal lengths. Hence, when the string is "stopped" at the 12th fret, only its half—or that section between the 12th fret and the bridge—vibrates when struck, and the note produced sounds an octave higher than the open string (or entire length of string).

It must be understood that when we speak of the "entire length of string" we do not mean to include any of that portion which extends beyond the nut and bridge, for at these points the vibration ceases to exist.

Now, instead of stopping the string, that is, pressing the finger upon it firmly at the fret—should we merely touch it lightly with the finger, the tone produced is called a harmonic. The harmonic produced by gently touching the string at the 12th fret is the same in pitch as if the string were stopped at that fret in the usual manner; but the character or quality of the sound produced is entirely different, for instead of one-half the string vibrating, as would be the case were it pressed down firmly at the 12th fret, the string, immediately upon being touched, subdivides into two vibrating sections or segments—the entire string vibrating from the nut to the 12th fret, and there having been formed a *node* at this fret, the vibration there ceases, but continues again from the 12th fret to the bridge.

NODES.—The points between which a string vibrates are called "nodes," or nodal points. Hence, if a string is set in vibration in its entire length, the *nut* and *bridge* are the nodes or points at which it is quite or almost stationary.

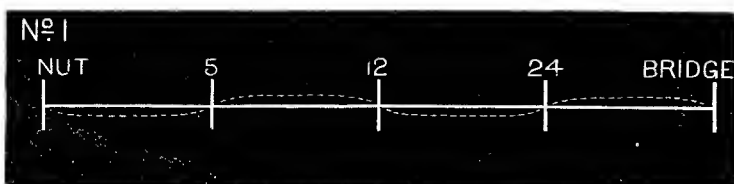
When a harmonic stop is made at the 12th fret the string neither vibrates as a whole, nor as a half, but subdivides into two equal sections, each of which vibrates twice as fast as the open string.

Touching the 5th fret gives the harmonic tone an octave above that produced by touching the same string at the 12th fret; but if the string is stopped or pressed against the 5th fret in the usual manner, the note produced is of an entirely different pitch.

This is a matter which has puzzled many students and young players, and even among more advanced players it is not generally understood.

Now we will assume the "open string" is A. If we press it at the 5th fret, which is one-quarter the distance between the nut and the bridge, we allow three-quarters of the string to vibrate, and the note produced will be a *fourth* higher than the note made by the open string, and as the open string is A, this note, as is plain to be seen, must be D; but the *harmonic* tone produced is not D, but A, two octaves higher than the open string. For the string, when lightly touched at the 5th fret, subdivides itself into four equal segments, each of which vibrates, and thus forms the harmonic tone.

It follows then that the four nodal points of this harmonic must be at the frets, which make the four divisions of the string. These are the 5th, 12th and 24th frets or divisions of the string, and if the string is touched at the place where the 24th fret should be the harmonic tone produced would be the same as at the 5th fret, for the 5th fret falls at the same distance from the nut that the 24th fret does from the bridge. Hence, from the nut to the 5th fret is one section; from the 5th to the 12th fret is another section; from the 12th to the 24th fret is another section, and from the 24th fret to the bridge another, thus making the four sections or segments, as per the following diagram:



The harmonic tone produced by touching the string at the 7th fret is found to be the same note that is produced by stopping the string in the

usual manner at the same fret, with the exception that it is an octave higher in pitch.

When the A string is stopped at the 7th fret, which is $\frac{1}{3}$ the distance from the nut to the bridge, it follows that $\frac{2}{3}$ of the entire length of the string will be used in making the note, and the note produced will be E, which is a fifth higher than A, the open string.

But when the harmonic touch is given the string at the same fret the string subdivides into three segments, each of which vibrates, and the harmonic tone produced, as has been said, will be E, but an octave higher than the ordinary note produced at same fret. The three sections into which the string divides are between the nut and 7th fret, the 7th fret and 19th fret, and 19th fret and the bridge, and its nodal points are the nut, bridge, 7th and 19th frets. The same harmonic tone may be produced at the 19th fret as at the 5th fret.

As we have as nodes the nut, bridge, 7th and 19th frets, and there being three segments, and the same rule applying to each harmonic tone, it follows that we must always have just one node in excess of vibrating segments; that is, providing we classify the nut and bridge as nodes in speaking of harmonics; if not, then the reverse is the case and it becomes apparent that there is always one vibrating section in excess of the number of nodal points.



The above rough diagram will serve to convey the idea of the three vibrating segments and nodal points.

Before proceeding further it is here well to state that the student who closely investigates may discover that the 19th fret on his banjo is perhaps not exactly the same distance from the bridge that the 7th fret is from the nut. This, however, does not by any means prove that his instrument is not fretted correctly, inasmuch as the fretting measurements are to a certain extent "tempered" to correspond to the scale of the piano. This, however, will not affect the harmonic tones, the somewhat broad surface of the finger covering or touching more of the string than the little difference in the position of the frets.

The greatest possible difficulty in the way of the student lies in the frequent impossibility of procuring absolutely TRUE STRINGS, for nowhere is the falsity of tone in a string so quickly perceived as in harmonic tones. The reason for this is apparent in the fact that if a string is of uneven thickness or unequal in weight from the nut to the bridge, when it divides into aliquot parts, each of the segments may give a different tone and result in producing only an unmusical discord in place of a harmonic; or such a string may refuse to respond to the harmonic touch at all.

The three positions thus far named for producing the "natural harmonics" of the string, *i. e.*, the 12th, 5th and 7th frets are those most used by banjoists, and generally considered the most perfect; indeed, some writers upon stringed instruments go so far as to claim that the other harmonic tones are imperfect, and their use not to be encouraged.

We will, however, speak of the harmonic produced at the 4th fret.

When the string which we have called A is stopped at the 4th fret, the tone produced is a *major third* above the open string, one-fifth (about) the string being stopped off and the remaining four-fifths vibrating.

By giving the string the harmonic touch at the 4th fret the harmonic tone produced is found to be the same as the natural note produced by stopping the string at that fret, only that it is an octave higher. The string when touched at this fret subdivides into five segments in a manner similar to that previously explained. The frets forming the nodal points for this harmonic are the 4th, 9th, 16th and 28th. The same harmonic may be produced at any of these positions.

NOTE.—Harmonic tones in musical notation are generally written an octave lower than they sound. That is they sound an octave higher than written.

The foregoing has briefly illustrated the most important of the natural harmonics used in banjo playing. We shall now have a few words to say about artificial or

STOPPED HARMONICS.

As the 12th fret divides the string from the nut to the bridge and produces the clearest harmonic tone, it follows that if we stop the string at the *first* fret the 12th fret will no longer be the middle of the string, but instead the 13th fret must take the place of the 12th, and can then be made to produce a similar clear harmonic. But, says the pupil, "Since I have to use my left hand to stop the string on the 1st fret, how am I to make the harmonic touch at the same time?" This can be done in the

following manner. Touch the string at the desired fret with the tip of the first finger of the *right hand* and at the same time pick the string with the *second finger of the right hand*. Thus using the one hand only to make the harmonic touch, and at the same time pick the string. This of course will require some little practice. Any simple melody can in this way be played in harmonics.

The tune "Yankee Doodle" being appropriate for this purpose, and at the same time so well known, we have selected it as an example for illustration.



The figures over the notes stand for the frets at which the strings must be touched to produce the harmonics of the notes indicated. Otherwise the notes are stopped with the left hand precisely the same as though the melody were to be played in the ordinary manner without harmonics.

OBSERVATIONS.

It is said that Paganini's performance of harmonic tones upon the violin was so marvelous that he astonished many of the great virtuosi of his day. He would produce the most rapid passages in harmonics where ordinary players would scarcely believe their production was possible. So much for *musical genius*. Such playing cannot be taught nor acquired *by rule*—it must be *in the man*, just as it was in the great Italian masters who painted the famous pictures of the world. Mathematical rules are very good as far as they go, and a grounding in the rudiments is a great assistance, not to say indispensable, but as we have frequently said, will not produce the *artist*, any more than a chicken can be hatched from a stone. Talent may be cultivated, nursed and trained, and genius may be developed, but musical or mathematical rules cannot be laid down to make an artist or musical genius of every man living.

We have heard Horace Weston, the world-famed colored banjo player and musical genius, play variations on "Home Sweet Home" and the "Carnival of Venice" in harmonics, in a style and with an effect scarcely believed attainable by many players; producing, as did Paganini on the violin, harmonic tones throughout the entire compass of the banjo. Such playing cannot be acquired by everyone, and rules for its practice are possible only to a certain extent, after which genius must lend the artist wings to soar aloft if he ever expects to reach such a height in musical execution.

The few plain and simple directions given in this brief article on HARMONIC TONES, it is hoped, may assist many in acquiring some knowledge of the philosophy of this department of music and banjo playing, and open to them the way to acquiring a better conception of the powers and possibilities of the instrument, after which there is no telling to what degree of perfection some of our students may attain. A study of the rudiments and the philosophy of music and its principles as applied to their favorite instrument can, at least, be no draw-back to their advancement—even if it should not prove an infallible guide to success.

The first recollection we have of hearing harmonic tones played on a banjo was some years ago by a banjoist in his "swinging act" or "Bell Chimes imitation." This is a favorite banjo performance with which many of our readers are doubtless familiar. It consists of a melody played in imitation of a set of chime bells, which are so familiar to those in the vicinity of our own business location (the old Christ Church Building at Second and Church streets, frequently chiming its bells). The fifth, or short "E" string on the banjo which by some players has been considered like the "fifth wheel to a wagon," is really indispensable in playing this chimes imitation, and with the raising in pitch, one tone, of the "bass" or wound string, we have a combination of tones on the open strings, which are just what is needed for this particular piece.

It is known to those of our readers who have made any advancement in banjo playing, that the "open strings" of the banjo when tuned in the usual way correspond to the following notes:



That is, the strings are so noted in music, but when tuning the instrument to play with piano or guitar, they are tuned a minor third (a tone and a half) higher than this, as otherwise the instrument sounds flat. (In reality the banjo sounds an octave lower than this, but that is of little moment, as the guitar likewise sounds an octave lower than the notation indicates, so also does the male voice in song.)

Now, by elevating the bass string a full tone, we see that the notation or pitch of the strings is changed, thus:



And by picking the first, second, third and fourth strings in succession, we have the notes which form the principal part of the one-hand "swinging solo," and it is quite easy to swing the banjo with the left hand, and at the same time pick the strings with one of the fingers, in the order named. As will be seen, these notes, taken collectively, form the common chord of "E," and the open strings, when sounded together, produce harmony, which would not be so were they sounded with the fourth string a tone lower. Hence, with the "Bass to B," harmonics in the key of "E" are more readily obtained, and chords which are difficult to finger in the usual tuning become easy with the "elevated bass." But an obstacle to this manner of tuning is the increased strain upon the fourth string, which is composed of thin strands of silk spun over with fine silver-plated copper wire. This silk cannot be twisted nor braided, but must be used in strands, and is held tightly together by the wire wrapping. Now, it will be noticed, that when a banjo of, say eleven inch size, is tuned to "C and G" (fourth string to C, third to G) the fourth string is already about as tense as it should be to withstand the action of the thumb in playing, and this raising in pitch of a tone is a severe and unnatural strain on this string, which is apt to stretch out of tune and become flat during a performance. One way to remedy this is to tune to a lower pitch; another way is to use a banjo with a shorter neck; either way will lessen the strain on the string. By substituting a string wound on thin steel wire for that of silk we have a string that will withstand the strain, but this must be done at the expense of tone, for the steel string is too stiff and not sufficiently elastic to give the vibration of the silk-wrapped string, and from its lack of elasticity can, by a strong pick, be flattened readily in pitch, and is also much more difficult to tune correctly; the slightest alteration in tension causing a great change in its pitch. Hence, steel bass strings are not a favorite with banjo players, and decidedly not a success.

THE ADVANCE OF THE BANJO.

The advancement in the art of banjo playing cannot be better illustrated than by the constantly growing demand for a better class of banjo music.

We note the *decrease* in the demand for comic banjo songs, which a few years ago were classed as "banjo solos," and the *increase* in the demand and growing popularity of instrumental selections, such as Waltzes, Mazourkas, Schottisches, etc., with piano accompaniment. The *Waltz* for banjo and piano is the parlor favorite, and banjoists do well in cultivating a taste for such music. We have lately added some beautiful selections in this line to our Catalogue, which is the largest of any publisher of banjo music.

Teachers throughout the country who do not advertise in the *Journal* are simply working against their own interests. The publisher of the *Journal* cares little for the small sum he may receive from any teacher whatever for his ad. in the paper, but the teacher cannot afford to be without it. Those who have tried it know this is a fact."

A FEW OF THE TERMS USED IN BANJO MUSIC, AND THEIR MEANINGS.

ALLEGRO—Quick, lively.

ALLEGRETTO—Not so fast as Allegro.

ANDANTE—Slow, graceful, distinct, peaceful.

DIM.—*Diminuendo*—Decreasing in power of sound.

CRES.—*Crescendo*—An increase in the power of sound.

RIT.—*Ritardando*—Going slower.

M. F.—*Mezzo forte*—Moderately loud.

FORTE—(Expressed thus, *f*), loud, strong (*ff*, very loud).

PIANO—(" " *p*), soft, low (*pp*, very soft).

DOLCE—Sweet, or in a sweet style.

A TEMPO—After *Rit.*, etc. Return to the original time.

ACCELERANDO—Accelerating. The movement is quickened.

D. C.—*Da Capo*—Back to the beginning.

FINE—The end or close.

BOULANGER'S MARCH.

[THE RETURN FROM THE REVIEW.]

Arranged for the Banjo by JOHN H. LEE.

Composed by C. L. DESORMES.

INTRODUCTION. MARCH.

4* 7* 2* 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

FINE.

We publish another edition of this March in E and A, with Piano and Orchestra parts. \$1.00.

Copyright, 1887 by S. S. STEWART.

TRIO.

D. C. al FINE.

WINGENDER WALTZ

FOR GUITAR.

By JOHN C. FOLWELL.

Har. 12.....

Guitar.

Har. 12..... Barre 5th Fret. Barre 5th fret.

1 Har. 12. 2 FINE. 10* 7* 6* 7*

Barre 5th fret.....

Barre 5th fret.....

D. C. al Fine.

ANNIE SCHOTTISCHE.

By G. F. BOHLER.

Banjo.

6th Pos.

6th Pos.

FINE.

2nd Pos.

D.C. al FINE.



William A. Huntley, the classic banjo artist, was in Philadelphia in August. He reports an active business for last season and anticipates a still greater activity for this season.

E. M. Hall, the famous banjoist and comedian, now traveling with Gorman's Minstrels, has published more of his compositions for the banjo. He reports the Banjeaurine as sounding fine.

Mrs. J. M. Dufour, of No. 1203 T street, N. W., Washington, D. C., is doing well. She has a large number of lady pupils.

Wm. Hart, of Fargo, Dakota, writes; "The banjo I received from you more than gives satisfaction, and knocks all others in town in the shade."

G. Frank Bohler, of Augusta, Ga., writes: "The Banjeaurine arrived safely this A. M., and you have my sincerest thanks for sending the finest toned instrument that has ever been in this State. To say that the tone is fine is to say nothing—words fail to express it. I shall do my best to persuade the few players in my town to get your banjos, as I am fully convinced that nobody can make banjos but you."

John H. Lee has been spending part of the summer with D. Emerson at Lackawaxen, Penna. He has made arrangements to teach with Mr. E. in New York, for the season.

J. E. Henning and wife have given up for a time the banjo business in Chicago, and are now rusticated in Ottawa, Kansas. Mr. H. is largely interested in real estate in that section.

Silas Arthur Hunt teaches banjo in Geneva, Ill.

Maskell & De Boe, of Grand Rapids, Mich., are doing a good business in teaching.

G. L. Lansing, of Boston, Mass., we have always found a "good square man." No wonder he has so many pupils.

T. W. Crane, of Wilkesbarre, Pa., writes: "The banjo that I sent for came at last. It arrived on the 18th inst. O. K. It is a fine instrument, much finer than I expected for the money. I would not part with it for two of _____'s \$10.00 banjos. Words cannot express how delighted I am with its appearance and tone. It is certainly a 'dandy.' Any good that I can do for you in this vicinity I will do willingly."

Fields & Hanson, musical artists, are traveling through the country with their musical act.

Emil Herbruger, of Egg Harbor City, N. J., is a thorough harmonist and arranges music for all instruments.

W. J. Connolly, banjo teacher of Poughkeepsie and Saugerties, New York, sends the following, clipped from the *Evening Enterprise*, of Poughkeepsie.

"FINE WORK.

Persons interested in the banjo should call at the music store of Chas. H. Hickock and examine the elegant new Stewart banjo purchased of him by Mr. W. J. Connolly. It is a beauty in workmanship and possesses great power and richness of tone. It is of an entirely new design, having patent non-slipping keys. The neck is made of four different kinds of veneer inlaid with pearl and handsomely carved. It is on exhibition in Mr. Hickock's window."

G. F. Gellenbeck, of Omaha, Neb., recently performed at a church concert. The following is from the *Omaha Bee*:

"Mr. G. F. Gellenbeck answered numerous encores and rendered a fine march on his Stewart banjo, accompanied on the piano by Miss Hollenbeck."

J. C. Haynes & Co., Boston, are doing a big business in Stewart Banjos.

Chas. H. Partee, of St. Louis, Mo., is one of the prominent banjo teachers.

On Friday evening, Aug. 5th, there was an alleged "banjo match" for a purse of \$500 and the "championship," between C. E. Dobson and Charles A. Thedy, of San Francisco.

Both of the animals made good time. The race was held in the Vienna Garden Theatre, San Francisco. It is about time now that such horse racing and pugilistic banjo sparring matches should be dispensed with.

F. W. Pease, of Santa Cruz, Cal., writes: "I have one of your Little Wonder Banjos. It is a wonder indeed. Every one says it is a 'dandy,' and has so much tone for so small an instrument."

Chas. W. Cross has a banjo studio in Kilburn N. W., London, Eng.

F. W. Willoughby is now busy teaching in New Haven, after a summer trip of three weeks' duration.

John C. Folwell, of Camden, N. J., writes: "The banjo I purchased of you for one of my pupils is just grand—both in tone and finish."

W. P. Chambers, of Omaha, Neb., teaches banjo and guitar.

Miss Wilson has a banjo class in five towns on the Hudson river. Her home is in Cold Springs, N. Y.

W. J. Jones, of Rockland, Me., sends us his photograph, for which we tender thanks.

LETTER FROM MR. WASH. NORTON,
One of the pioneers of minstrelsy, who has appeared in almost every part of the world, and has been prominently connected with Bryant's, Carncross & Dixey's, Moore & Burgess', and many other well-known minstrel companies.

Fruit and Cattle Ranch,
Pine View, Shasta Co., California,
August 22, 1887.

MR. S. S. STEWART—

Dear Sir: Your letter dated November 10th, in answer to mine from Honolulu, H. I., is received, and I now write to say that the Orchestra Banjo you made for me is decidedly the best instrument I have ever used. Hitherto I have been using different makes and styles on all parts of the globe, as well as Clarke's, and I pronounce yours the most perfect instrument I have ever handled. I would have written before, but have been taking a year's rest on my ranch in California (having decided to settle in this part of the world on account of the climate), after an extended second tour of ten years around the world. I am also much pleased with the Tambourine you sent me, and as I now resume my profession I hope soon to use it. Your instrument is like some of the fruit that grows on my ranch—SPLendid.

Yours faithfully,

WASH. NORTON,

Late Lessee and Proprietor of the Opera Comique, London, England.

Allen Osment, of Leadville, Col., writes: "The *Journal* came to hand in due time. Am well pleased with your treatise on banjo making."

A. Baur, of Brookville, writes: "Many thanks for waltz, which came duly to hand. It's the finest piece of new banjo music (outside of my own) that I have seen for months."

Emil Herbruger, the composer and arranger, is busy night and day.

S. S. Stewart's Banjo and Guitar *Journal* publishes more information for players and teachers than any paper or book in existence.

Geo. W. Davenport, of Detroit, is tickled to death over his Stewart banjos.

David White, of Mt. Vernon, N. Y., is "one of the players."

Robert Walsh, Quebec, Canada, says: "I received the banjo head and *Journal*. The last number of the *Journal* is a 'daisy.'"

R. Rauss, of Detroit, Mich., writes: "I received the banjo all right and am more than pleased with it. I sold my other one (the 38 bracket tub). You have the finest, clearest-toned banjo I ever saw or heard. I live not far from a friend of mine who has a _____ banjo. Occasionally I take mine over there, and you ought to see him pick on his banjo for all he is worth, but it is 'no go.' Mine is too clear and brilliant. I started to learn by the 'short method,' but have now become sensible and will learn by note."

John Davis, of Springfield, Mass., writing for more copies of the *American Banjo School*, says: "The Wayfarer Waltz is immense. It is making a hit."

Our music customers should bear in mind that Three Dollars worth of Sheet Music purchased at one time entitles them to a discount of one-third off. So that \$3.00 worth of sheet music costs only \$2.00 nett. Four dollars worth of books cost only \$3.00 nett. The discount on \$4.00 worth of books being twenty-five per cent. No discounts on less than this amount.

Fred. L. Campbell, of Dunkirk, N. Y., writes: "Interest in the banjo is rising here, notwithstanding hot weather and picnics. New names on my list every day. The helpless 'simple method' plunker comes around often and wants to know if I can't teach him two or three pieces."

Banjoists, see our list of new music, and also list of piano accompaniments, in another part of the paper.

A paper on the Banjo and Guitar has recently been added to the list of musical papers published in Boston. It imitates the *Journal* so far as being issued each alternate month is concerned, but seems to utterly lack an intelligent head and contributors of ability.

The major portion of the paper is taken up with notices of the "Banjeaurine," so that it is plain to be seen that had not Stewart invented the Banjeaurine and given it a name there would have been little matter of interest in the paper in question.

The banjo makers of America, England and Australia are copying Stewart's model. This is flattering to Stewart, but not to his imitators, for they thus admit that Stewart is the leader. They cannot make a Stewart Banjo, however.

Even the wrapper on the new Boston Banjo and Guitar paper is full of "Banjeaurine." Where would its publisher and editor have been were it not for Stewart? In the poor-house, most likely.

Mrs. Abby N. Everests, of Lincoln, Neb., who has been a teacher of the piano and guitar for many years, writes: "I never could find a good banjo instructor, but when I heard of yours I had a pupil order your *American School*. I am delighted with it, and shall use it altogether now in my banjo teaching."

T. W. Reamer, Minneapolis, Minn., writes: "Received Orchestra Banjo No. 2 last Saturday all O. K. I was surprised with the banjo. I expected to get a pretty fair banjo, but not such a beautiful instrument. Take it all through, it is the finest-finished instrument I have ever seen. The tone is loud, clear and brilliant, especially in the upper register. You rightly deserve the name 'King of all Banjo Makers.'"

Frank H. Batchelder, banjo teacher, Woodburn, Ill., is open to change of location if a good class can be obtained.

Chas. Morrell, of San Francisco, writes: "I received your letter yesterday and in answer will say, put my ad. in the *little Champion Journal* for another year. I will send you the money in a few days."

Shortly after "the Banjeaurine" article, in another column, was in type we received the following letter from one of our subscribers. We give it to show that our remarks are already borne out by others:

Grapeland, Texas, Sept. 12, 1887.

S. S. STEWART, Philadelphia.

DEAR SIR:—I enclose you clippings from a paper describing the Banjeaurine. I thought you had it patented, and that others could not do anything with it. It is of the same description as yours, and speaks of E. M. Hall, Huntley and Lee using them, but takes care not to mention whose make they use. The last number of the *Journal* is immense. Let me know when my subscription expires and I will renew.

Yours truly,

W. J. BRIMBERRY.

Mr. Harbaugh and wife, of Washington, D. C., called recently.

Ladies desiring advice about guitars, mandolines, and music, should correspond with Miss Ada G. McClelland, No. 2825 Dayton Street, St. Louis, Mo.

Play the *Isabel Waltz*, by Stewart, for the banjo and piano.

All leading banjo players are playing Stewart's music.

They say in Boston that "Stewart was born lucky." They all need a little more schooling before they can understand Stewart's methods of making banjos.

Interesting to Banjo Players.

Just to show you how ignorance and prejudice will crop out in some instances, I enclose you an article from the *Augusta Chronicle*, of Sept. 18th. It is evidently an attack upon the M. C. W. Club, of this city, which is composed of young ladies who are doing their best to learn, and will one day make good players. Of course, what the article says about the banjo is absurd, but as the people here have heard very little good playing, it will certainly injure the business unless it gets a good reply.

Yours truly,

Augusta, Ga., Sept. 19, '87. G. F. BOHLER.

The following is the article referred to:

SOCIAL MATTERS.

Society in its search for the novel or unique is frequently guilty of flying off at a tangent, but generally returning with laudable haste to the proper circuit by abandoning the new-found toy. Who has not had their ears made sore by the noises of the repousse hammering of the victims of the art craze; or summons up their good nature and refrain from candor at the sight of the ribbon-decked, hand-painted dish pan ornamenting the parlor? Still, these things can be avoided as would be a pestilence, but when an evening's pleasure is threatened by the young lady, armed with one of those instruments of torture, a banjo, all civilization is prompted

to rise in revolt. They pity the victim of the fever who is frequently pretty, often charming and sometimes intelligent, and their hands fall listless in the absence of responsible ones—they who introduced the artistic cruelty into popularity and bespeak for them "burning oil or something horrible." Young ladies, don't delude yourselves that you are producing music, you are only supposed to be, and the good breeding of your friends prevent their favoring you with decided views on the question. This situation of affairs went on all last winter, and many of Augusta's most cultured homes have at one time or another been desecrated by the "twang, twang" of the gumbo guitar. It is hard to explain the freak. It is hardly Wagnerian; such at least is the opinion of experts and is supposed to be a tendency to primitive forms, just as the savage side of man will drive him to the woods with a gun, fishing tackle or both, at certain seasons of the year when he might be a savage "just for to night." *The banjo is one of the poorest known instruments outside of a base drum and a Christmas tin horn for possible musical expression.* It is limited in its range of musical effects, has no resonance of tone or singing quality, being totally unfit for accompanying many songs that could be followed on most instruments. Accompaniment should heighten the effect and sustain the voice, and this the banjo does not do. At best, the so-called tones produced are little better than a twang in their nasal rendition. A decided fortissimo or a pianissimo is entirely out of the question. The monotonous pizzicato affected by the average player is calculated to tax the endurance of anyone possessing an ear for music. That the piano should for a moment be neglected for the banjo or any of its ilk is incomprehensible. It is the king of musical instruments, and for range of musical expression its possibilities are almost unlimited. *Shrewd makers are profiting by the banjo fever, and new and strange shapes are appearing to cater to such perverted tastes.* Its votaries are shown instruments loaded with superfluous screws, some having as many as thirty two, and numerous and awkward ornaments and impracticable attachments which catch the eye and please the fancy. The banjo is said to furnish in the straight lines of the finger board an admirable contrast to a nicely turned arm, while a pretty hand and fingers show off to great advantage in its maneuvering of the frets and in juggling the keys.

This winter the next favorite in the good graces of musical society may be the bones of Mr. End-man, or the "squills," as the negro calls his primitive Pans pipes manufactured in the swamps from various lengths of cane. The "tom-tom" and the "zum-zum" may become dark horses in the race, and gain a high position. And then we will have costume parties, the toilets to be in keeping with the program. The little Africo-American comic opera, "I Loss My Needle," has strong claims on our patriotic women, and some of them may take up the work where Mrs. Thurman left off, and carry it to a most successful fruition. In the meantime we all join the old gentleman who, when asked by his young hopeful if there were any banjos in heaven, meekly rolled his eyes and exclaimed, sotto voice, "if there are I will have to take my chances in the other place."

As Mr. Bohler truly remarks: "What the article says about the banjo is absurd," and its very absurdity causes us to comment briefly upon it.

The italics in the article are our own. We stated some time ago that "society people" who took up the banjo merely as a passing whim could do the instrument no real good,—for such people really are of little benefit to anything. Thus far we agree with our learned

knight of the pen, but when he goes on to say that "*when an evening's pleasure is threatened by the young lady, armed with one of those instruments of torture, a banjo, all civilization is prompted to rise in revolt,*" he talks like an ass, for an ass has no ear for music and no eye for the beautiful. The article continues "*they pity the victim of the fever, who is frequently pretty, often charming and sometimes intelligent, and their hands fall listless, etc.*"

Did our readers ever, anywhere, in any place and at any time read or peruse such grandly-rounded language? Just think of it? The victim is "sometimes intelligent;" would that our learned writer of the article in discussion were so. He would not then offer insult to many of his readers nor to the immense number of intelligent musicians who are now playing the banjo. "*Just as the savage side of man will drive him to the woods with a gun or fishing-tackle, or both.*"

Our esteemed advocate of his own rights should look at himself more closely before he begins to vent his "savage side" by vainly barking at the moon and endeavoring to throw mud on the reputation of those who are more intelligent and further advanced in every way than himself.

Our President, we believe, retires to the woods with fishing-tackle, as does also his wife, "the first lady of the land," and our contemporary will find some trouble in convincing his readers that it is a "savage side" or perverted nature which gives such an impetus to mortals.

"*The banjo is one of the poorest-known instruments outside of a bass drum and a Christmas tin horn for possible musical expression, etc.*"

This is so, so far as the opinion of the writer in question is concerned. It is evident that he has of late been eating too freely of tough game and had the night-mare "awful bad." His following blow-off about fortissimo and pianissimo reminds one of that beautiful ballad known as

"Miss Brady's Piano for Tea."

He has evidently culled his knowledge of musical terms from the poetry of that song.

That the piano should for a moment be neglected for the banjo or any of its ilk is incomprehensible, etc.

Just so; "incomprehensible" is indeed the word, for the writer of the article does indeed lack the power of comprehending things. He goes on to say,

"*Shrewd makers are profiting by the banjo fever, and new and strange shapes are appearing, to cater to such perverted tastes, etc.*"

This is all very nice, but who could have a more perverted taste than the writer of such an article, who prefers to sit and chew his quid of tobacco rather than to listen to the music of the banjo, which has made its way in the world of music in spite of all such attacks by ignorant, narrow-minded and bigoted persons, who, lacking the ability to do anything, seek occupation in undoing.

Could the writer of the article in discussion have an opportunity of hearing the banjo well played, accompanied by the piano, he might be induced to alter his opinion, but whether he does or not is of so little consequence that it is possibly a matter of indifference to many of our readers.

Such men as E. M. Hall, W. A. Huntley, J. H. Lee, F. B. Converse and others, who are masters of the banjo, are the peers of men who spend their time in venting their spite on apparently defenceless advocates of musical art.

The banjo never fails to attract attention, even when such "high class" instruments as the piano and guitar utterly fail. And, moreover, it not only attracts attention, but when well played, with piano accompaniment, will hold the attention of an audience longer than any

W. A. HUNTLEY'S New Banjo Music.

	PRICE.
Queen of Beauty Waltz, E and A	50
Swing dose Gates (Negro Song), E	40
"Let Her Go" Galop, E and A	40
"Golden Star" Schottische, A , E and D	40
"Queen of the Waves" Waltz, E , B and A ...	40
Wedding Bells Gavotte.....	50
Perfection Mazourka.....	50
Huntley's Grand March.....	60

Address, for 2 Banjos.

S. S. STEWART,
223 Church Street,
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NEW MUSIC. By EMIL HERBRUGER.

FOR SALE BY

S. S. STEWART.

"On the Margin of the Palizada," for the Guitar. A	25
Lolita Polka, for the Guitar. A	25
Siempre Anugos Polka, for the Mandoline and Guitar. D and G	25
Siempre Alegre Polka, for the Mandoline and Guitar.....	25
Mikado (two Gems in Waltz Time), for BANJO and GUITAR (Duets). A	20
The Flowers that Bloom, etc. From Mikado, for Banjo and Guitar. A	20
Also, the two above complete in one number, Grand Triumphant March, for the Piano.....	40

JUST OUT.

NEW BANJO MUSIC.

PUBLISHED BY STEWART.

303 Primrose Mazourka, by Learned. A new plate edition of the Mazourka, which, arranged for one banjo only, has appeared in the <i>Journal</i> . A very pretty piece for the banjo and piano.	25
304 Neen-wo-ma-su (My Darling) Waltz. For the banjo and piano, by S. S. Stewart. A , E and D	60
This is quite a "taking" Waltz if well played. There being no very difficult positions of the left hand, the principal difficulty, if such it may be called, is in the playing of the entire Waltz with taste and expression. The banjo part covers three plates and the piano accompaniment, having the melody also "cued in" above, covers four plates.	
Banjo Part, separate.....	35
Piano Accompaniment, separate.....	30
305 Roses from the south, Waltzes, by Strauss. Arranged for the banjo and piano by J. H. Lee.....	1 00
This comprises the four Waltzes complete, in keys of E and A , with piano accompaniment for each.	
306 La Paloma (Spanish Melody). Arranged for the Banjo and Piano by E. Herbruger. E . This piece is very popular.....	35
307 Vacation Waltz, by Wm. Sullivan. For one banjo. A and D	10

308 Wine, Wife and Song Waltzes, by Strauss. Arranged for banjo and piano by Lee. E and A . This comprises the four Waltzes. Very fine.....	1 00
309 Boulanger's March. A and D . For banjo and piano.....	50
For banjo and piano 1st and 2nd violin, cornet, flute, clarinet and bass.....	1 00
This March is very popular. Suitable for "picking" or thimble playing.	
310 La Belle Schottische. For the banjo and piano by S. S. Stewart. D , A and G	50
For Two Banjos.....	25
The banjo and piano parts are printed separately, and the banjo copy has a part for second banjo to be used if desired for two banjos, or two banjos and piano. The piano part has also the melody in small notes printed over it, which can be used as a violin or flute obligato if desired.	
311 The Irish Wash Woman (Irish Jig), for the banjo and piano. E	25
312 Isabel Waltz, for the banjo and piano by S. S. Stewart. A , E and D	1 00
This is one of Stewart's best waltzes. It is not intended for the banjo alone, nor is it recommended for that purpose, as it was specially composed for the banjo and piano, but for the convenience of those who may desire to procure the banjo part alone, in order to practice it without the piano accompaniment, we have printed the parts separate.	
Banjo Part alone.....	50
Piano Accompaniment.....	50
The piano accompaniment, like Nos. 304 and 310, has the banjo part transposed in the piano key and printed above the accompaniment to assist the piano player.	
313 German Landler. E . For the banjo and piano.....	25
A very pretty parlor selection.	
314 "Paddy on the Turnpike" (Irish reel), for banjo and piano. Key of F sharp minor.....	25
315 Flowret, Forget-me-not (Gavotte), for the banjo and piano. E and A . Arranged by S. S. Stewart.....	50
316 Enterprise Schottische, for the banjo and guitar. By O. H. Albrecht. E and A . Guitar part in G and C	25
317 Emeline Mazourka, for the banjo and piano. By E. M. Hall. E and A	25
318 Chord Exercise, by J. H. Lee. For banjo and piano, with names of all the chords. A great thing for the pupils.....	25

LIST No. 2.

STEWART'S MUSIC. FOR THE BANJO & PIANO.

ALL PIANO PARTS ARE WRITTEN
IN THE "C" AND "G" PITCH.

All numbers marked * have a part for Second Banjo and can be used if desired for two Banjos and Piano.

45 Horace Weston's "New" Schottische.....	35
Piano Part separate.....	25
A very lively and good piece.	
52 Trombly Schottische.....	30
Piano Accompaniment separate.....	20
Most attractive and effective.	
61 Ladona Clog.....	35
Piano Part separate.....	25
A splendid and showy clog dance.	
62 Paulaski Schottische.....	35
Piano Accompaniment separate.....	25
A favorite with all.	

89 Stewart's Easy Schottische.* A and E	25
Piano Part separate.....	15
Very good and easy.	
100 Fair Hill Schottische.....	35
Piano Part separate.....	25
Very sweet and pretty for a parlor solo.	
112 Bradford Polka. Baxter.....	40
Piano Part separate.....	20
A most excellent and showy polka.	
117 Florence Polka. Lee. A , E and D ,.....	35
Piano Part separate.....	25
A splendid composition.	
127 Armstrong's Mazourka.....	40
Piano Part separate.....	20
This is highly recommended to all.	
149 Cupid Schottische*.....	35
Piano Part separate.....	20
Very pretty. Takes well.	
218 Boil Dat Cabbage (Plantation jig),.....	35
Piano Accompaniment separate.....	25
This is a great favorite.	
221 "Yours Truly" Gavotte.....	40
Piano Part separate.....	20
Very excellent for advanced players.	
220 Entree Galop*.....	50
Piano Part separate.....	20
A truly first-class Galop.	
233 On the Breeze Schottische.....	35
Piano Part separate.....	25
A very pretty and catching selection.	
243 Jig Medley. Armstrong.....	75
Piano Part separate.....	40
A lot of jigs nicely put together.	
263 Damon and Pythias Polka. Lee. A and D	35
Piano Part separate.....	25
A very excellent piece by a first-class writer.	
128 "They all like mo Polka." Armstrong.....	40
Piano Part separate.....	20
They all like this.	
303 Primrose Mazourka. Learned.....	25
Piano Part separate.....	15
Very pretty and easy.	
304 Neen-wo-ma-su (My Darling) Waltz. By S. S. Stewart. A , E and D	60
305 Roses from the South, Waltzes. E and A . Arranged by Lee.....	1 00
306 La Paloma (Spanish Melody). E	35
308 Wine, Wife and Song Waltzes. E and A . Arranged by Lee.....	1 00
309 Boulanger's March. A and D	50
Orchestral parts for six instruments, 50c. extra.	
310 La Belle Schottische.* D , A and G . By S. S. Stewart.....	50
311 Irish Wash Woman (Irish jig). E . Arranged by Stewart.....	25
312 Isabel Waltz. By S. S. Stewart. A , E and D	1 00
313 German Landler. E	25
314 "Paddy on the Turnpike" (Irish reel). F sharp minor.....	25
315 Flowret, Forget-me-not Gavotte. Arranged by Stewart. E and A	50
317 Emeline Mazourka. Hall. E and A	25
318 Chord Exercise. By Lee. With names of all the chords.....	25

S. S. STEWART'S

BANJO STRINGS

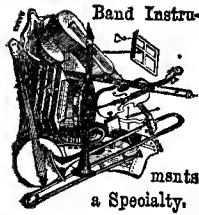
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In two parts. Price **\$2.00** each part. Is the most thorough and complete banjo instructor published. Every banjoist, teacher and student should obtain a copy, both parts **\$4.00**, less 25 per cent. or **\$3.00** for both parts. Cash must be sent with all orders. Postage 12 cents extra. Both volumes bound in cloth \$5.00 less 25 per cent., \$3.75 net, postage 20 cents extra.



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Orchestra, \$25. Solo, \$35.

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GREAT \$10 B FLAT CORNET, with G. S. Pistons, Water Key and Silver-plated Mouth-piece. Warranted.

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E. M. HALL'S Latest Banjo Music

	PRICE.
Glady's Schottische.....	40
The Marie Waltz, A, E and D.....	40
The Lilla Waltz, A and D.....	40
Bangor Jig, key, A minor.....	25
Marie Schottische, A, E and D.....	25
Charlie Queen's Clog, A, E and D.....	25
Villa Mazourka, A, E and D.....	25
Hartford Jig, A minor.....	25
Cleone Waltz, A and D.....	25
Gracie Schottische, A, E and D.....	25
Inspiration Polka, F and B flat.....	25
London Jig, A minor.....	25

S. S. STEWART, Philada.

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is being constantly
published by
S. S. STEWART.



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Violins, Flutes, Clarionets,
Piccolos, Fifes & Drums,
At prices to suit every-
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Band.)
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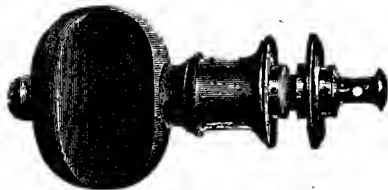
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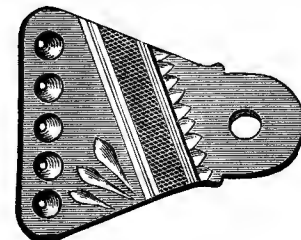
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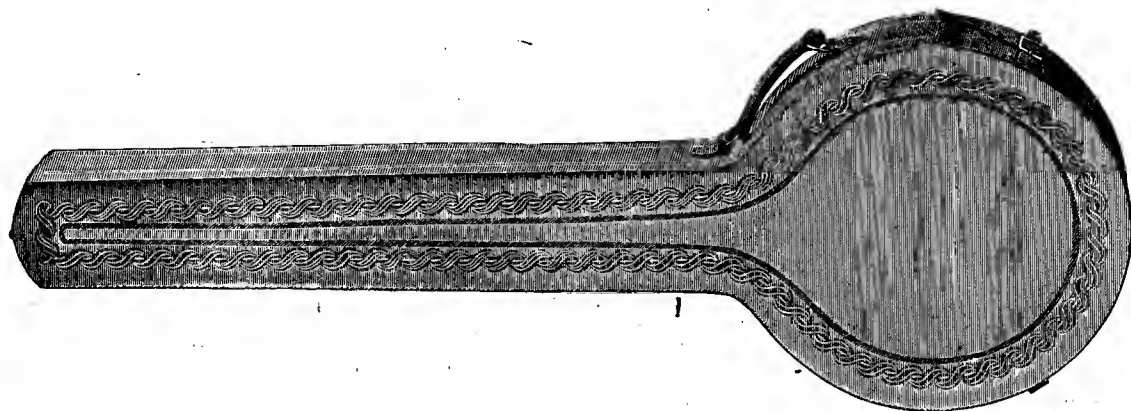
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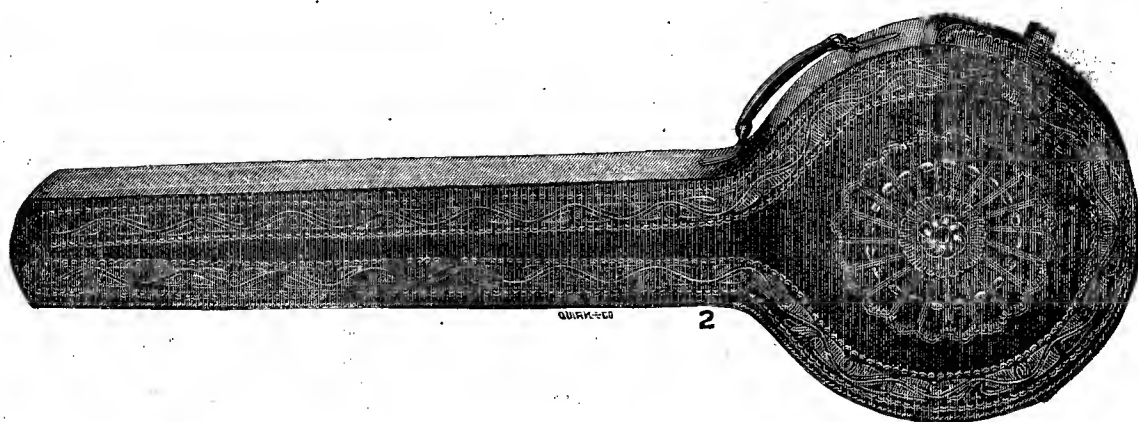
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